

APPEAL NO. 16-56057

UNITED STATES COURT OF APPEALS FOR
THE NINTH CIRCUIT

SKIDMORE, AS TRUSTEE FOR THE RANDY
CRAIG WOLFE TRUST

Plaintiff-Appellant, v.

LED ZEPPELIN ET AL.
Defendants-Appellees.

MUSIC COPYRIGHT INFRINGEMENT,
ON APPEAL FROM THE UNITED STATES DISTRICT COURT FOR THE CENTRAL
DISTRICT OF CALIFORNIA
THE HONORABLE R. GARY KLAUSNER
THE CASE WAS DOCKETED IN THE CENTRAL DISTRICT AS
CASE No. 15-CV-03462

PURSUANT TO PERMISSION BY COURT FOR
PLAINTIFF-APPELLANT SKIDMORE TO LODGE PHYSICAL AND
~~DOCUMENTARY EXHIBITS—INCLUSIVE OF AUDIO/VISUAL~~
EXHIBITS—IN THE APPELLATE RECORD

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Respectfully submitted,

/s/ Francis Malofiy

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June 23, 2017

CERTIFICATE OF FILING AND SERVICE

Plaintiff-Appellant Skidmore pursuant to permission by the Court has filed four (4) copies to lodge the physical and documentary exhibits – inclusive of audio/visual exhibits – in the Appellate Record.

Respectfully submitted,

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June 23, 2017

PLEASE NOTE:

FOR THE FOLLOWING AUDIO/VISUAL TRIAL EXHIBITS, PLEASE SEE THE DVD ENCLOSED IN BINDER POCKET AND SUBMITTED TO THIS COURT

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PLEASE NOTE:

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6A

1/10/1969 – LED ZEPPELIN PERFORMING FRESH
GARBAGE

EXHIBIT

61A

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 61A
DATE _____ **IDEN.**
DATE _____ **EVID.**
BY _____
Deputy Clerk
AO-308

AUDIO EXHIBIT 61:

TAURUS DEPOSIT COPY
(BY FERRARA)



MY BACK PAGES

In 1972, at the height of Led Zeppelin's fame, JIMMY PAGE spoke to the pioneering rock monthly *ZigZag*. He talked frankly to editor Pete Frame about his early days as a session man, his time in The Yardbirds, and the formation of Led Zeppelin...

did this interview in November 1972, at the offices shared by Peter Grant and Mickie Most – several floors above a Millets shop in Oxford Street. When I got there, Jimmy was examining the artwork for the sleeve of *Home of the Hero*, which was giving him consternation because the hand-tinting wasn't quite right. The album was already in the can but wouldn't now be released until March, missing both the upcoming UK tour and Christmas – not that this was too much of a problem because it was guaranteed to hit No 1, no matter when it came out.

Page was the essence of calm, through what Manager Peter Grant was bawling in the background, probably making sure that this unknown-looking lumpy wretch – going to ask any awkward questions. I sat on. I got to know Grant (but not to and him to be as sweet as pie – but each then he was this huge, insatiable, intimidating presence, obviously very protective of Jimmy).

I felt very privileged to be doing the interview. I don't think I did that many, with small-on-dimension musicians like Ziggys, and I suspect that being in has been called into it by his publisher, BP Fallon, who had been a mine of information the days when he was press officer at EMI Records.

Afterwards, I phoned BP to tell him how well it had gone – which he later he reminded the good press guy. He wanted me to interview another of his clients – a new band called Silverhead – featuring Michael des Barres – and of course I could hardly say no. A few days later, he drove me to a college in Folkestone, where they were putting, and also invited local lads Robert Plant and John Bonham, along to yell encouragement in the back. The night ended with a madhouse party at Plant's farmhouse, but that's another story.

Where do you start when you go to interview a musician like Jimmy Page? At the beginning, obviously ...

Well, I was a student at the time, and I was doing a project on the music business. I was a student at the time, and I was doing a project on the music business. I was a student at the time, and I was doing a project on the music business.

Yes, I was with them when I left school, but all the travelling to one-night gigs made me ill. I used to get sick in the van. Was it time to the point when I wasn't going to go on with Neil Christian any more? I was approached by Carl Davies, who was forming a group, and I went as far as rehearsing with them before I came to the decision that there was no point in going on. Hearts did just one of the same – situation of feeling sick during all the travelling, and I packed in and went off to my school for about 15 months.

Then, when I left there, I began to do sessions for my band, and the worst part began to exasperate me. There was a time when there were good things to be done around the arena of the Beatles and Stones boom, and I worked on a freelance. Because I was a new face on the scene, I got bookings all over the place.

Legend has it that you got into sessions after you were spotted playing at the Marquee

Yes, it was something like that. I used to go up there and play in the first and last spot with three other guys. We didn't really know each other outside the Marquee, we just used to meet there, and get up and play.



Jimmy's first band, the Crusaders, around 1961. From left: Jimmy Page, Jimmy Evans (drums), Neil Christian (vocals) and John Spicer. Photo courtesy of John Spicer.

When you started doing sessions, could you pick and choose at all?

Not really. You'd get the sort of situation where, say, a session musician, who didn't really know many other session musicians, would hear that there was a new guitar player around, and he'd book me for what he'd said to be a ludicrous session – like making the supermarket, or something like that. Sometimes, I'd be asked to do a session and the fella would say "he said so wants you to do it" and I knew I'd be OK, and it'd be a reasonable sort of job, but often I'd arrive without knowing what it was for, and as I got a little more experience, those were the sort of things I learnt to avoid. I mean, there were just a headache, things I shouldn't have been doing.

When you started doing sessions, could you pick and choose at all?

I was thinking about those the other day, and I was wondering why Shel Talbot got so involved with the session men he used to use, because quite often, they put me in a necessary at all. For instance, I wasn't really needed on the Who's *I Can't Explain* session, but I was there, and all I managed to do was make a couple of phrases on the B-side. Maybe Talbot used to have people like me standing by in case the group couldn't quite make it on some level. I mean, The Kinks didn't really want me around when they were recording. One aspect of being in the studio while powerful fans were being made was the press, too many people were making a fuss about me, and of session men. I wasn't saying anything, obviously, but it just leaked out, and that sort of thing got in the way of a reasonable had feeling. But not to worry, during the period of 1966-1968, I was in there, going along and on a lot of sessions, but it wasn't exactly it would be a bit of a nuisance for the people concerned.

Pete Townshend acknowledges your assistance on *Can't Explain*, but Ray Davies is adamant that you played nothing but tambourine on any of The Kinks' stuff. That's fair enough. I didn't really do that much on

The Kinks' stuff. I know I managed to get a couple of things on *Can't Explain*, but I don't really remember. I know that he didn't really approve of my presence.

Well, I was a student at the time, and I was doing a project on the music business. I was a student at the time, and I was doing a project on the music business. I was a student at the time, and I was doing a project on the music business.

I know that Les Paul came purely because it had three pick-ups and such a good range of sounds – it seemed to be the best all rounder at the time. The Stratocaster is probably the best all rounder now, but at that time it was the Les Paul. But Les Paul must take the credit for establishing The Les Paul sound, the sort of playing he was doing in The Bluebelles, for instance. You see, even though I may have been one of the first to use a Les Paul, I didn't often get the chance to get going on it.

On the odd occasion, I was able to put a bit of feedback into some record or other, but it was only after all the other musicians had gone home. Because when I played like that, they just used to put their fingers in their ears. The limitations were certainly in starting a face, which eventually led to me leaving session work – because I rarely had a chance to make any something. I was a player and a musician, used to look at me as though I was some kind of joke.

So you had no free rein at the time – you just had to play as you were told to?

Not exactly. In most cases, they'd give you a part which was written down, and sometimes it was good, but usually you'd only play it as it was written if you wanted to be really nasty. Often, the part would be really bad, and you know that you could do so much better if only you had the chance – you know things that Howie and I sounded better and had more life in them. It all depended how willing the musical director was if he accepted your suggestions, you obviously had a free hand.



This band ain't big enough for the both of us: The Yardbirds with Jeff Beck (front left) and Page

Source: U.S. Census Bureau, Current Population Reports, Marital Status by Sex, Race, and Hispanic or Latino Ethnicity, Table 1.

That night, I've always listened to radio and The Electric Blues had a good soul plantation songs like Funk and I'm Not Angry, called for me. Day I asked the Electric Blues what was happening everyone was saying it was Chief Williams, and I think it was. But I was interested in a lot of people who were bending things, all the different ones.

What about the new wave of British acoustic guitarists who were starting up in late '64-early '65, like Bert Jansch and John Renbourn, did you pick up on them at all?

I went to see him for the first time in Germany, just as his second EP was released, *June 1965*, and he was given, therefore, the only wall that he was truly still working as a solo pianist now.

It wasn't for me. I was younger, that there was
the song was the touch. he was always in more

care, interest and complexity in his technique. I thought Dave Graham, for example, was the most in tune of the great things and he was really great at that. For you things are things, so Mike's Worldland and things from the east justify that things are complex and full of things and things. Dave Graham, on the other hand, things like that. So, yes, the things are really impressed me very much. He that about people who is just great things, coming to end.

I thought that you and Davy Graham were matey in those days, and were involved in a kind of parallel development of Indian and Moroccan tunings?

Yes, I was there with Jerry Mark, who at one time was a good friend of Mary Gorman's, who I've never met.

Donny Osmond never had a shot, but he may take a shot at working out his guitar feelings. He based on his rage piece — then had a somewhat similar song to the same. "I don't know what it is, but I'm emotional to you. I know that

help him to Morocco and played with musicians over there, but I don't know if he ever got actively interested in Indian music.

Jon Mabe and I got involved in Indian music, and I had a suit sent over from India before any other people in pop. I was in before George Harrison, for instance. I'd been to see Ravi Shankar years before he became fashionable. Because the audience was nearly all adults, there were only about two young people there.

I've often read about you having a sitar,
but I can't recall you ever using it on
record.

I never did, because I knew what would happen when someone even touched me, and I wasn't wrong. I use an instrument which has been designed over thousands of years as quick, gentle, well...

You're right about the gunnicks value. I remember Donovan saying he was going to retire for six months and learn the sitar, and I remember the way The Byrds paraded one at the press conference for Eight Miles High.

Yet but that was a great record. I personally wasn't too happy with the war. George Harrison was in on that, but though everyone else seemed to think it was incredible at the time, playing were the two of us, but later on, when he did *Within You Without You*, I think that's unsurpassed to this day. So, he really did good things for Eastern music, and was the one who woke people up to it on mass media level, but it was people like Dave Graham who were into it long before anyone else.

I knew that I used to record one or two people like C. C. Davis and Louie Walker and John Lee Hooker – but that was to laugh to rather than cry. No, Albert Lechman is class of the own – country great – and I was never into that style.

That single you made on Fontana. She Just Satisfies - why just the one?

I went on to make a second one but that single was a flop, and should anyone hear it now, I'd have a good laugh, the only justification I can offer is that I played all the instruments myself, except the drums. *Music from the night of the 11th of 2005 - 1st*. The other side was an instrumental featuring harmonica, the more I got my interested in that around that time

Oh no, that was fun to listen to — to put in my personal archives, which have quite a lot of interesting rap — Johnny Kidd, Chir Bernier, and a lot of others.

Can you tell us about that *Blues Anthology* which came out on Immediate (two double albums in December 1969, a repackage of earlier single-album releases), and which has just been re-released yet again in the States?

That was really a tragedy for me. I got involved with recording, producing various things, including John May's *The Love Witch*, *Joe Turner Blues*, and a couple of others around

late 1965. Eric and I got friendly, and he came down and we did some recording at home, and immediately found out that I had tapes of it and said they belonged to them, because I was employed by them. I argued that they couldn't put them out, because they were just variations on blues structures, and in the end we dubbed some other instruments over some of them and they came out — with liner notes attributed to me (*our earlier tapes*) though I didn't have anything to do with writing them. I didn't get a penny out of it, anyway.

There were also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions.

Yes — they were tapes immediate had in their possession from a long time before. It was, in fact, the Cyril Davies All Stars without their guitarist, and they were just tracks we'd done for him after the real session was over. It was just a case of immediate hustling together whatever they could to fill out the album, and I'm really embarrassed about the whole thing, because everyone thought I'd instigated it, and I hadn't at all. As it was, nobody got paid for any of it.

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Were you there then? Did you used to go to gigs with them before you actually joined? Yes, I used to go to all the gigs with them because I was really into what they were doing, so he picked it in, and told the others that they'd do the same if they had any sense, but they had two gigs following closely and felt they had to do them, and it was a case of me helping them out of a spot. I offered to put bass, though I'd never played one in my life before. I knew their act and what they were doing and seemed enough to get through, and then they suggested that I stay on. So I did.

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decided that no way joining was never a real consideration until Samuel Smith left and I took over on bass. The idea was that Chris Dreja, who was the original guitarist, would train bass and when he became proficient enough we'd switch roles and The Yardbirds would then have two lead guitarists. That eventually manifested itself on The Stones' like be Tim Turner. Four Jackson signed on 23 September 1966. A lot of people think I never played lead alongside Jeff, but in fact we played together for several months.

So after about a couple of months, Chris Dreja was able to get around enough on bass?

Yes — but wait a minute, I think the switch was necessitated earlier than planned because of one of Jeff's collapses. We had to play this gig in San Francisco at The Grateful Dead, and Jeff couldn't make it, so I took over lead that night and Chris played bass. It was really nerve-racking because this was at the height of The Yardbirds' reputation, and I wasn't exactly ready to roll off on lead guitar, but it went off alright, and after that we agreed that was also when Jeff recovered, it was two lead guitars from that point on.

There were also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions. Yes — they were tapes immediate had in their possession from a long time before. It was, in fact, the Cyril Davies All Stars without their guitarist, and they were just tracks we'd done for him after the real session was over. It was just a case of immediate hustling together whatever they could to fill out the album, and I'm really embarrassed about the whole thing, because everyone thought I'd instigated it, and I hadn't at all. As it was, nobody got paid for any of it.

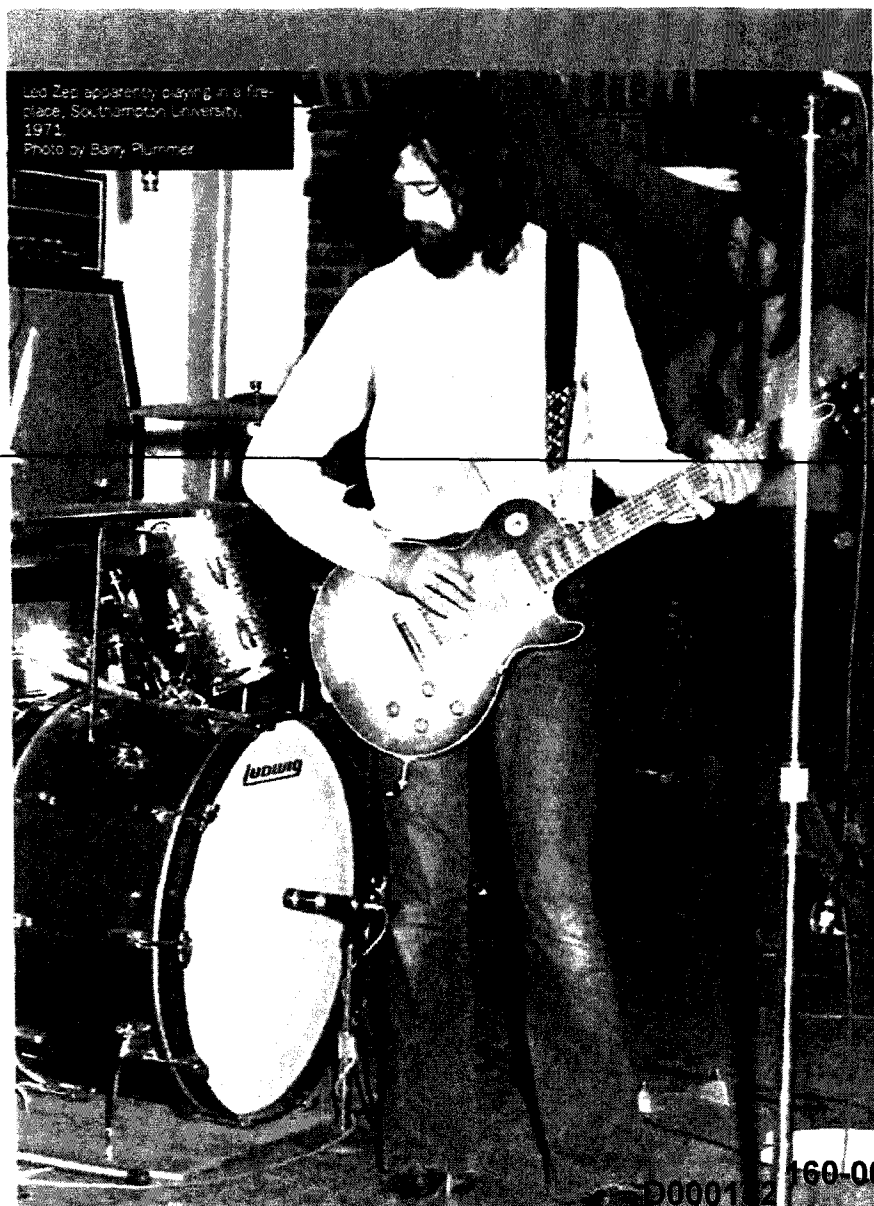
It wasn't just Freddie King, we rehearsed hard on all sorts of things, especially introduction riffs to things like Over Under Six, Sixes Down, which we were doing in harmonies and we had some wailed out where we'd play rehearsed phrases together. It was the sort of thing that people like Wishbone Ash and Quiver have reflected, that dual lead guitar idea. Of course that was all very well in rehearsal, and at rehearsal but on stage, Beck would often go into something else.

Did it really develop into a scowling, glaring battle, with you and Beck at opposite sides of the stage?

No, it was never a case of trying to blow each other off, because I was trying to get it working, so you had this stare-off on the guitars. There was no point in doing better, that would've just been a useless sound.

There were also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions. Yes — they were tapes immediate had in their possession from a long time before. It was, in fact, the Cyril Davies All Stars without their guitarist, and they were just tracks we'd done for him after the real session was over. It was just a case of immediate hustling together whatever they could to fill out the album, and I'm really embarrassed about the whole thing, because everyone thought I'd instigated it, and I hadn't at all. As it was, nobody got paid for any of it.

To tell the truth, I didn't even think about it. When





I'd been in Neil Christian & The Crusaders. I'd had to do things like, one, over backwards until my head touched the stage — you know, those silly things that groups used to do — but The Yardbirds were never mind choreography or anything like that... it was just a case of acting naturally, I suppose.

Looking at release dates and listening to records and so on, I've concluded that the only tracks that you and Beck played on together were Happenings 10 Years' Time Ago and Psycho Daistes (both released on a Columbia single, DB 8024, October '66). I think that's right. I played bass on Psycho Daistes, and there's a bit of a story attached to Happenings... We were in the studio waiting for Beck to turn up, and Relly had this little bit recorded on a tape recorder, the sort of reference for the song. Well, I worked on the riff and the elements of it, and we'd got it all ready by the time Beck eventually showed up. He just put some guitar on top of it and that was it, but I think it turned out well. There's also a double lead on *Stroll On* *previously the one recorded on the Blow Up tapes* *sick though! Page was on bass in the first one I recall.*

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 15. [illegible] [illegible] [illegible] [illegible]

Well, on that the tracks we didn't even hear the playback, they were first takes. That's how it used to be done, we would spend time on singles, but Nickie Mow *she probably* thought that LPs were nothing – just as nothing to stick out after a single.

Those last few singles didn't seem at all Yardbudy, especially Ha Ha Said the Clown and Ten Little Indians (neither of which were released here, mercifully). Were they, in fact, Relf plus session men whom Most had got together to do the track while you were out touring? No, it was a slight, but both of those tracks were a bit of a stretch. It happened like this: Axl and Most would say "Why don't we try to do Ha Ha Said the Clown *which had been a big for Manfred Mann* but in a Yardbudy style" and we'd say "don't be silly." But he'd say "Come on, for chrissake, it'd be an interesting experiment if it doesn't work, we'll scrap it." Of course, no sooner was it recorded than out it went, despite the fact that it was terrible...and then to dispel it all we did for exactly the same line on New York Ten Little Indians, but it just we managed to get one interesting effect out that one. That was the sort of thing that led to a lack of confidence within the group and in general split.

If you've heard this, you'll know why it was stopped. These sort of things are always

happening in the record business. What happened was, Epic said to us *in the '60s*: "Can we do a live LP?" and they sent down the head of their light music department to do it. The agreement was that if it was good, they'd release it, but if not, they'd just file it away. Of course, it was terrific: the bloke had done things like hang his own mic over the drums so none of the bass drum came out, and he'd mixed up a monitor cabinet on my guitar instead of the real one, through which I played all the first and certain notes, so all that was lost. We knew it was just a joke when he did it. He assured us it would be alright. "It's amazing what can be done electronically," he said, and then when we went to listen to the master tape, there were all the bullfight cheers dubbed on it every time there was a solo, and it was just awful, so they had to ditch it. They must've dragged it out of the vaults a few years later when someone realised they had some unreleased Jimmy Page stuff and out it came. There was too much distortion, but it circulated and sold a few copies before we put the monochron on it.

It's worth a lot of bread now.

I wish it wasn't. I wish people would accept a lot for what it is, a pathetic load of crap. We did some studio work with the same guy a little later, *Love, Love, Love*, *Coasting*, *Sweet Josephine*. I think *About It* released here on Columbia DB 8368 in January '68, but that was desperation. I suppose, because we were so anxious to get something done, it only to prove to ourselves that we could still do it.

The first two steps are the most important. The first step is to identify the problem. The second step is to define the problem. The third step is to identify the causes of the problem. The fourth step is to identify the effects of the problem. The fifth step is to identify the stakeholders involved in the problem. The sixth step is to identify the resources available to solve the problem. The seventh step is to identify the constraints on the problem. The eighth step is to identify the risks associated with the problem. The ninth step is to identify the opportunities associated with the problem. The tenth step is to identify the solutions to the problem. The eleventh step is to implement the solutions. The twelfth step is to evaluate the results of the solutions. The thirteenth step is to monitor the results of the solutions. The fourteenth step is to report the results of the solutions. The fifteenth step is to conclude the problem-solving process.

You, over the months before the break. Reilly, particularly, and McCartney had been talking about starting up a new scene. To counteract the sort of stuff I was listening to, they were into very tight things like Simon & Garfunkel, The Beatles and people like that, and they wrote some songs in that vein, which they wanted to produce and record. I was in favour of us keeping the group together and tried to persuade them to stay and record their songs as The Yardbirds, because I knew we had the potential to pull it off. But they just wouldn't have any of it. Keith was really the instigator, I think, and he said this very weird and interesting thing that I'll always remember: "the magic left me when Eric left". Now I've always thought that the Yardbirds' best stuff came from the Beck era, when they did all that incredible experimental stuff – but anyway, they decided to go.

So you and Chris Dreja looked for some musicians so you could continue the group as The New Yardbirds?

Well, I didn't want the group to break up, and I thought there was a chance that if we made it clear we were going to carry on, maybe Keith and Jim would change their minds and come back, but they went off and made their own records, produced by Paul Samwell-Smith. I can't recall their name at the moment, I think it may have been *Legions*, or *madly a smile on Columbia* in late '69.

Almo: I don't remember anything about Paul Francis. He must've been someone who Chris had in mind. Yes, it was going to be Terry Reid, but I'd seen what a good singer he was when we toured with him *on that same tour of the 60's*. Then he was in Peter Jay & The New Jay Walkers then, but

At the time I got to him, he'd just been signed to a solo deal with Mackie Music, and he'd got a new manager, but he recommended this fellow called Robert Plant.

The drummer I had in mind was Elton John. I saw *Elton John Live*, but I don't think we ever actually approached him, because when I went up to see him, who I immediately knew was the one for the job, he suggested I go and check out his friend Julia Bonham. When I saw what a *Beano* Bonham was, I knew he'd be the one. He was, in exactly the same sort of way, I was.

By September '68 Chris Dreja had gone off to America to become a photographer. That's presumably when John Paul Jones arrived?

[illegible]

You'd know him through sexology. He even did most off-arrangements on *Latin America*.

So you went out as The New Yardbirds and did a tour of Scandinavia. Yes, but we dropped that name because we felt it was moving under false pretenses.

the 1990s, the number of people in the world who are under 15 years of age is expected to increase from 1.1 billion to 1.5 billion. The number of people aged 65 and over is expected to increase from 250 million to 450 million. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion.

Yes, George Gromley, *the original* *Death of a Salesman*. I learned as a child he was going to do the film and a friend of the performance and, 30 years later, I said I'd do it if he was done. I mean, I'm not a star, but you know, I was with him, I was with Jeff and Eric and I really see the film. Because it obviously wouldn't work with all of the stage actors. I don't know what it is, I don't know if I can assume it's that good. I would agree to do it if I know.

Can you recall how you auditioned Robert Plant (who had been suggested as a possible singer)?

I was in to see them sing, he was in a group called Oklawawde or Hoo-dawwede something like that, who were playing at a tribal training camp. A bunch of boys singing to an audience of about 12 people. You know, a typical student singing, then drinking at the time considered an anti-group is only a few seconds' inexperience. He was singing though, singing really well. I remember was on time, I didn't hear the music, but I probably couldn't hear it either, but he was a Vols Grape fan and they were doing a lot of kind of numbers semi-pleasure West Coast stuff, which is why I was never really keen on him. I'd seen all these groups who I think



Gold discs for Led Zeppelin 1: the band with manager Peter Grant and Atlantic Records boss Jerry Wexler

among which I've found that he was married
properly, I was primarily interested in his
career as a writer, because I didn't know what he

Any way, Robert was kind and telling her to tell him that night, and so she did, and he said he had given me a letter before he died, and it was *just what I needed*. "Oh," I realized, "that was a double life, and she was a double life, and you, dramatic, and I."

While I asked them to do anything, I was not even allowed to go to the meetings after they had happened. I can't believe, looking back, I got so high so many different systems of management and economy groups. You'd have thought I'd have been invited in. I'm especially proud that one of the first organizing groups was the success of the large organizing teams that first meeting under these conditions. I believe you could not have done that if we were not there and spending a lot of time in the meetings, listening to each other, sound and the sound what not, and to be honest, I thought I was the one that happened and I would have been still.

By that time, the musical policy of the group had been determined and presumably, to begin with, he adapted to that?

Yes, he suppressed his personal history. "I was a longshoreman before I got into the wine business, and I was married. I married a girl from Long Island, who was from the West. I was going to get married, and I didn't know I had to tell the woman I was a Jew. So she broke up with me, and so on. But I stayed in the field."

All you needed now was a name.

sooner than a young girl's father. In New North-Hill, Scotland, I met a girl named the bull. We discussed her name for a while, and I told her that I had a name for her, Mad Dog, for a start, but eventually I came down to the name that I thought was most fully appropriate for her. I said, "You don't like me, young lady, because I'm a man, you would have called me a dog. The Vikings called the Hell-hounds, though, at the start of time, you have to live with the name you choose."

Not even I'd ever signed a contract with them, and I'd been in the industry since 1966. Mike told us we were dealing with American interests, and that was a relief, especially since I'd been a recent immigrant myself. But when we asked them to provide the equipment, we were told we must shut down the factory first.

Let's get on to the albums. The first one (Led Zeppelin recorded October '68, released February '69) was allegedly recorded in 30 hours. Can that be true and, if so, how?

You should work 50 or 60 days a year. Because we have a very short season, regarding work, here we work 50 or 60 days a year.

[illegible]



Did it take 30 hours because you were rushed, or was it that you were satisfied after that time?

It was a bit of each really; partly a case of 'let's get the job done' and not mess about having a party in there... and partly getting things as we wanted! It was a first-time effort, we went on until we were happy with each number, but, like I said, we didn't have to worry about working on arrangements because we knew the staff already... and it came out very easily.

Well, I made the Mayall single when I was a staff producer for *Frankie*, and that had given me a limited technical knowledge, but on that first *Zepplin* album, we had Glen Johnson, an engineer, and he did a great job on the sound, which is the most important aspect of production really. The most annoying thing that can happen is going into the studio, playing well and sounding great, and then going into the control room to listen to the playback, only to find that the recorded sound is flat and bears no relation to what was happening in the studio. Now, Glen Johnson, and always has been, an *an* engineer, thing like sound don't bring him up because he's both confident and competent, and so we were able to do things up fairly quickly.

Where did you dig up Babe I'm Gonna Leave You (a different source from Quicksilver Messenger Service)?

I put it from the Juan Baez version, and I used to do it in the days of singing in the darkness, playing my six-string behind Marianne Faithfull. I was told that it's a traditional song - I hope it is.

I don't know - maybe it's a misprint.

At a time when other groups were introducing and exploring varied themes, all the songs on that album (except *Black Mountain Side*) were sexual. Was that a deliberate policy? Like, Robert attracts the chicks with his personality and the lynces, and the blokes are attracted by your guitar virtuosity?

You're making it sound as though the group was programmed into a certain form. It wasn't, of course. I mean, even once the guitar became a vulgar instrument, the male part of the audience has tended to be fascinated by and involved with the guitarist in the band. I see, the chicks used to go mad over Rocky Dawson, but the blokes were watching James Burton. When you're forming a band, you don't try to do and think how certain aspects can be exploited. Apart from anything else, we didn't even think for such considerations. It was just felt into place and off we went.

So, we went to the country, where we had a house in the hills, and we stayed there for a couple of weeks. We had a lot of fun. We were working on the album, and we thought it was time to take a holiday, or at least a short break off the road. So, Bob suggested going to the cottage that he had built to write his books when he was much younger. It was just on about where a beautiful place was. I was pretty keen to go, too, because I'd never spent any time in Wales and I wanted to. So, off we went. We took our guitars along, of course, but it wasn't a question of "Let's go and knock off a few songs in the country." It was, "Let's go and have a good time." A couple of our tracks come along, so, you see, we spent the evening and the day, with poetry being plucked into a harp and that sort of thing, and as the nights wore on, the guitars came out and numbers were written. So, though it wasn't planned as a working holiday, some songs did come out of it and were subsequently recorded on the third album.

There's some great stuff on that. I think Tangenine is my favourite.

Well, finally enough, that wasn't women at Bronx-Yankee, I wore that years earlier, after an old episode of upholstery, and I just changed a few of the lyrics. I first tried recording this when I was in 'The Yardbirds'.

[illegible]

Not a wealth, but there's some... I don't know where Tangtine was never actually made, we just did the besting track for that but we recorded My Baby, which James Jupiter did. We did a good version of that, and we did quite a few other new things which sounded alright. There's another track Spanish Blood, which was Jim McCarty doing his Roger Moore impersonation - like a story told in a Spanish guitar, backing. That was really good, actually, like one of those old songs that used to get into the charts a few years back, but this was a son-of-a-bitch thing, it had all the usual show-on Western music. Most of these tracks were cut in the CBS studio in New York, but it was very near to the end of the group and they were never really completed.

Getting back to Zeppelin 3, where did you unearth the traditional song Gailows Pole (which used to be a folk club standard around 1965, with everyone from Bert Jansch to Spider John Koerner doing it)? That was on an old Folkways LP by Fred Gerlach, a 12-string player, who I think was 'white man' to pick up on the instrument, having been influenced by Leadbelly. There are certainly heavy Leadbelly overtones on the record, just as far as I know, the album was a well received German-gut du-jardin and turned to America in California, where he kept out of the protest line. He must have kept playing though because he was needed a great fiddle on Lakoni, which is very good. Anyway, I used this version as a basis, but the arrangement we use is totally different, of course.

This spring from me. I suppose you could say that it was restricted, but under a strict code of secrecy.

the story behind it is so intriguing to go into, but it was intended as an extreme left touch, and it was hoped that making it so subtle. Nobody did except to which has gone to show how much our best people are and how often our best are. I think of the person, to my knowledge, said it because Robert came up to me one day and that someone had written to Atlantic about something on the record. You see, I was the only one in the group who knew about it. *The Chronicle of Sunday Times* 1967

Sevittly leaping onto the fourth, I think that album is important in a number of ways, principally for Robert Plant's writing, which seems to hit a peak.

I think it's most important. It is on the second LP, you see. I never felt at all confident about the folks and I was hoping he could do all that side of the writing, which is what he's doing now. I think that's the song I'm thinking of. I think that was the starting point from which this writing of things like *Stairway to Heaven* developed, that and the theme of "What Is And What Should Never Be" which was the start of a song cycle, which is coming out.

Did you feel that the lyrics were a bit more "serious"?

Yes. Boonzo played that drum thing, just messing around while we were working on another song, and I joined in on a cello, and though it only lasted about a quarter of a minute, we listened to the playback and I had the basis of a whole song, which we then got together and took about 15 minutes. I think that that often happens. In fact, there are two or three spontaneous written things on the new album, usually they're only six minutes, but they're solid backed up with much excitement and communication.

Yet other songs are obviously developed in a very painstaking way – like *Stairway to Heaven*, say. How was that written? Lyrics first, I would imagine from the metre

It was just the opposite, the music came first. I'd written it over a long period, the intro fell into place in Bronx Y. And, in the night, and other parts came together piece by piece. When we came to record it, if I had the Granger, we were so inspired by how the song could come out, with the building passages and all the possibilities, that Robert came out with his lyrics for it. I'd said that he produced 10 per cent of the lyrics, it was immediate. We all threw in ideas, like Boonzo not coming in until the song was under way, to create a change of gear, so to speak – and the song and arrangement grew some together. There was no real struggle on that one at all.

How did you feel about the *Stairway to Heaven* LP?

Well, the third LP got a real hammering from the press, and I got really brought down by it because I thought it was good. I thought that Hendrix really had something, and that, look by the way, it was a great LP. But the press didn't like it, and they were also going on about the content that it had, was up and so. Now, we might have made a different quickie, but I don't think we ever really played our hand in the press at anything, and I yet we really got knocked, and we became very depressed. As a result, we left on for

almost a year and when we came to make another album we felt not only that it would make or break us, but that we had to prove something to ourselves. So we purposely underplayed the group and gave no information whatsoever, which most people thought was even a professional suicide. But the LP came out and sold very well. *Stairway to Heaven* certainly, but a lot of people where they hadn't expected it and lots of reviews said things like "I haven't liked them up to now, but I'd like to revise my opinion." That sort of thing.

From your own experience you must realise that most "rock critics" haven't got a clue what they're talking about. Well, I began to wonder. On our first American tour, this guy came up and got talking to me, he said he was from *Roll*, which is quite an enormous respected magazine in the States. He'd let it be as if he was like, "Does Plant still generate about on stage?" and I said "Well, that's a fair number, he does more about, yes, but it depends what we're playing." This conversation went on in the form of trial until, by bit, from the sort of questions he was asking, it became evident that he didn't really know what he was on about.

So I asked him, pretty much when he'd let seen the band. "Quite a while ago now," he mumbled, and when I questioned him a bit more, it transpired that the only time he'd seen us was in *Superstar*, which was a film made a couple of months after we'd formed. It featured people like Robert Kohn and Steve Stills and Buddy Miles, and we were well down the list of artists doing just two numbers at a time. I recall when Robert had laryngitis – so it hardly did us justice – and that was all this bloke had seen.

So there was a respected critic who had done reviews of our albums, and he didn't know the first thing about us. Didn't even know that we played a couple of numbers on stage. I'd been nice to him all the way along, but at that point I really let him have it.

Did this incident have any effect on the way you dealt with the press?

No. I just told him that I thought it was a cheek for him to do reviews of the band if he was basing his preconceptions on that film clip. But that's the sort of thing we used to get. The public was always 100% behind us, but we had few allies in the press.

So many big rock stars seem extremely vulnerable to press opinion, and yet most critics have lamentably little knowledge of their subject – but I've seen Hendrix's death, the break up of Cream and all sorts of things attributed directly to the printed word.

Yes, but the thing is, these reviewers are so authoritative. We know they might be twits, but the readers may well believe them because of the eloquent authoritative way they write. It's so easy to catch on someone's remark, but when you think how much thought and care and time it's taken, why not look for the good points, at least I mean, if it's not your taste in music, then leave it well alone, and let someone else do the reviews. For instance, when you ask me my opinion of certain groups, I'll tell you, but I don't want anybody to be in the need or told by what I say, because someone else may hold the exactly opposite view which is obviously just as valid.



160A

EXHIBIT

160A

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 160A
DATE _____ **IDEN.**
DATE _____ **EVID.**
BY _____
Deputy Clerk
AO-385

AUDIO EXHIBIT 160

ZIG ZAG INTERVIEW WITH
JIMMY PAGE [AUDIO] [PAGE]
[D160]

205A

EXHIBIT


205A

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin *et al.*
PLAINTIFF'S EXHIBIT 205A
DATE _____ **IDEN.** _____
DATE _____ **EVID.** _____
BY _____
AO-886 **Deputy Clerk**

AUDIO EXHIBIT 205

SPIRIT'S FRESH GARBAGE
PERFORMANCE (FEB. 3, 1970)
(7:58) [AUDIO] [JONES]

NORTHERN CALIFORNIA
ROCK FESTIVAL



MAR 23, 24, 25

DAY & NIGHT
ALL AGES
EX. FAREWELL

THE JIMI HENDRIX EXPERIENCE • JEFFERSON AIRPLANE •
CHAMBERS BROS. • LED ZEPPELIN • ERIC BURDON • SPIRT •
CANNED HEAT • BUFFY ST. MARIE • YOUNGBLOODS • STEVE MILLER
CHUCK BERRY • MINDY • THE DO • TATIANA • MEL ROBBINS •
LEE MICHAELS • BLUES IMAGE • SANTANA • AUM • ELVIN BISHOP •
POCC (POCC) PEOPLE • LINDA DIVINE • CAT MOTHER • DOC WATSON • NEW LOST
CITY RAMBLERS WITH LIGHTS BY HEADLIGHTS & SPECIAL EFFECTS BY PULSE.

TICKETS:

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 305
DATE _____ IDEN.
DATE _____ EVID.
BY _____
AO-386 Deputy Clerk

EXHIBIT 305
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

'Rock' Concert Is Real Groovy

By THOMAS MacCLUSKEY
Rocky Mountain News Music Critic

Barry Fey did it again — a GREAT rock concert at the Auditorium Arena Thursday night with the Vanilla Fudge, Spirit and Led Zeppelin in colorful living sound!

And Feyline has nearly solved the sound fidelity problem—even on the main floor—with stationary speaker systems on the floor augmenting the group's systems on the rotating circular stage.

One hitch occurred—tangled cables underneath the bandstand pulled the plug on the Fudge and almost melted their entire performance. When repairs were completed, the clock had punched my deadline. Thus—catch the Fudge review in Saturday's Rocky Mountain News.

Spirit—quintessima strong—MUSICAL!

Everything especially interesting because of a non-ending, highly varied rhythmic continuum structured by Ed Cassidy, pile-driven by bassist Mark Andes, girded by conga drummer—cellist Jay Ferguson, and filigreed by pianist John Locke and guitarist Randy California.

A UNIQUE dimension added to Spirit's performance was

an effective use of varied volume levels. The result not only rendered lyrics thankfully distinguishable, but also enabled a greater variety of subtle pitched and percussive sounds to filter through the textured surface of the music.

Spirit's performance of "Mechanical World" and "Elijah" were exceptionally groovy. The latter, a jazz-oriented swinger in ¾ meter featured each of the players. Locke and Cassidy proved to be the most inventive, although Ferguson's and Andes' display of hambone performing (rhythmic slapping of the thighs and hands) was enjoyable.

A further dimension especially welcome, was the group's friendliness to the audience and humor.

THE CONCERT was cranked off by another heavy, the Led Zeppelin, a British group making its first U.S. tour.

Blues oriented (although not

a blues band), hyper-electric, the full routine in mainstream rock—done powerfully, guttally, unifiedly, inventively and swingingly (by the end of their set).

Singer Robert Plant—a cut above average in style, but no special appeal in sound. Guitarist Jimmy Page, of Yardbirds fame—exceptionally fine. Used a violin box on the guitar strings in a couple of tunes with resultant interesting, well integrated effects.

Bassist John Paul Jones—solid, involved, contributing. John Bonham—a very effective group drummer, but uninventive, unsubtle and unclimactic in an uneventful solo.

Thanks, Barry!

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 313

DATE _____ IDEN.

DATE _____ EVID.

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Deputy Clerk

AO-386

FLU
DICK BOGARJE IN
OUR MOTHER'S HOUSE
SHOWN 7:15 ONLY

Ample Free Lighted Parking

TABOR
Fine Arts Theater
3333 WEST ALAMEDA • 936-6314

EXHIBIT 313
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

D000136

313-00001

6 THE HURRICANE F day, July 11, 1969

A Collage Of Sights And Sounds

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 314

DATE _____ DEL.

DATE _____ EVD.

BY _____

Deputy Clerk

AO-386

Atlanta Pop-Greatest Musical Fair Ever

By CYN ZARCO

Hurricane and rain did not
hip people walked to the
Atlanta Raceway last week-
end for the Atlanta Inter-
national Pop Festival, two
days of solid sounds, sweat,
and suffering.

Billed as the greatest
musical fair ever, it lived up
to expectations though what
with top groups like Led
Zeppelin, CTA, Cream, and
Clearwater Revival. Cream
Heat plus super-rock stars
as Janis Joplin and Al
Kooper.

Performing in near 100

degrees temperature, the
musicians managed to
sustain the multi-crowd. How-
ever, despite the free camp-
ing and watermelons, fecal
incidents were almost constant.
Freaks were bathing in
murky lakes, sucking on ice
cubes and popping salt
tablets to keep cool.
Casualties ranged from heat
strokes to bumper tips to
an unfortunate miscarriage,
and an ambulance seemed
to be always in front of the
clink.

On top of it all, on Fri-
day night, July 4, all the

power went out for about a
half hour. Johnny Rivers
had just begun his set and
was cut off in the middle of
his second number. The
audience became impatient
especially with Rivers'
drummer who evidently
wasn't prepared to do a 30-
minute drum solo. However,
once plugged in, the show
continued until close to five
in the morning.

Saturday's line-up in-
cluded Spirit, Led Zeppelin,
Blood, Sweat and Tears,
CTA, Joe Cockar, Janis
Joplin, plus repeat perform-

ances by Sweetwater, De-
lany and Bourde, and
Pacific Gas and Electric.

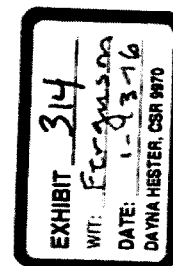
Led Zeppelin received sev-
eral standing ovations and
was called back to do more.
Janis and her new band tore
everybody's minds.

The atmosphere back-
stage was happening.
Groups and groups im-
mingled with the pseudo-
press and the hip hierarchy.
Food and drinks were passed
around and limousines
carried fame to and from
glis. Outside, kids huddled
close to the stage, now and
then one catapulted onstage

providing a free show or
obstructing one.

During the daylight hours
which usually lasted until
nine in the evening, make-
up tents sprouted like mush-
rooms. A water hose pro-
vided free refreshment and a
good dousing, and a few
Johnny-on-the-spot closets
added a touch of reality to
the festival.

A menagerie of sorts in-
habited the grounds: straight
cats, Haight cats, teeny bop-
pers, Punkerion coppers,
vegetarians, and Aquarians,
all were grooving or seem-
ingly so. Consider Atlanta
ZAPPED!



D000202

314-00001

SEATTLE POP FESTIVAL

FRIDAY, JULY 25, 1969

CARME BYRDS	ALBERT COLLINS
BO DIDDLEY	SANTANA
FLYING BURRITO BROTHERS	YOUNGBLOODS
TEN YEARS AFTER	TIM BUCKLEY
GUESS WHO	IT'S A BEAUTIFUL DAY
MURRAY ROMAN	BYRDS

SATURDAY, JULY 26, 1969

FLOATING BRIDGE	IKE AND TINA TURNER REVUE
CHARLES LLOYD	GUESS WHO
SANTANA	BO DIDDLEY
ALBERT COLLINS	LOU REE MACK
THE FLOCK	CHICAGO TRANSIT AUTHORITY
IT'S A BEAUTIFUL DAY	CHUCK BERRY
	TIM BUCKLEY

SUNDAY, JULY 27, 1969

BLACKSNAKE	ALBERT COLLINS
YOUNGBLOODS	FLYING BURRITO BROTHERS
GUESS WHO	IKE AND TINA TURNER REVUE
SPIRIT	CHARLES LLOYD
BO DIDDLEY	LED ZEPPELIN
VANILLA FUDGE	LEE MICHAELS
THE FLOCK	DOORS
	CHUCK BERRY

LIGHTS BY THE RETINA CIRCUS

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 316

DATE _____ IDEN.

DATE _____ EVID.

BY _____

Deputy Clerk

AO-386

CASE NO. 15-cv-3462-RGK-AGR

D000119

LED ZEPPELIN.COM

EXHIBIT 316
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

316-00001

**Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust**

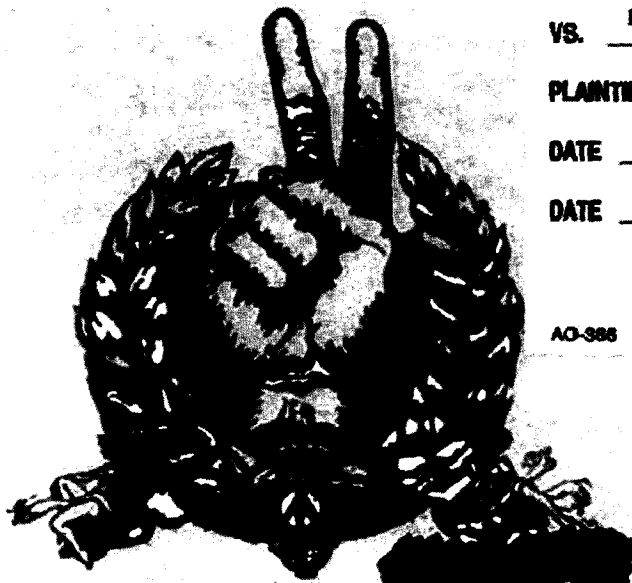
Deputy Clerk

AO-386

25,26,27 JULY
BOLD CREEK PARK
WOODINVILLE, WASHINGTON

1. THE FIRST PART OF THE REPORT IS THE
 SECOND PART OF THE REPORT IS THE
 THIRD PART OF THE REPORT IS THE
 FOURTH PART OF THE REPORT IS THE
 FIFTH PART OF THE REPORT IS THE
 SIXTH PART OF THE REPORT IS THE
 SEVENTH PART OF THE REPORT IS THE
 EIGHTH PART OF THE REPORT IS THE
 NINTH PART OF THE REPORT IS THE
 TENTH PART OF THE REPORT IS THE

EXHIBIT 318
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER CCR #1170



The Texas International POP FESTIVAL

SATURDAY	SUNDAY	MONDAY
August 30	August 31	September 1
Canned Heat	Chicago Transit Authority	Crosby, Stills, Nash & Young
Chicago Transit Authority	James Cotton	Delaney & Bonnie & Friends
James Cotton Blues Band	Delaney & Bonnie & Friends	B. B. King
Janis Joplin	Incredible String Band	Nazz
B. B. King	B. B. King	Sly and the Family Stone
Herbie Mann	Led Zepplin	Spirit
Rotary Connection	Harbie Mann	Sweetwater
Sam & Dave	Sam & Dave	Ten Years After
		Tony Joe White

FREE CAMPING NEARBY
light show by Electric Collage
stage and sound by Hanley

LABOR DAY WEEKEND
AUG. 30-31, SEPT. 1

3 DAYS
Dall 4 P. A.

**DALLAS INTERNATIONAL MOTOR
SPEEDWAY**

INTERSTATE 35 E only 12 miles north of Dallas

NAME: Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 319

DATE _____ IDEN.

DATE _____ EVID.

BY _____

Deputy Clerk

AO-386

EXHIBIT 319
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

319-00001



'Pop' Festival Eyes Big Crowd

LEWISVILLE, Tex. (AP) — With an anxious eye cast at White Lake, N. Y., promoters of the Dallas International Pop Festival prepared for an influx of up 125,000 persons Saturday.

The three-day festival, starring some of the top names in rock music, gets underway Saturday and is scheduled to end Monday, Labor Day.

The talent lineup includes Canned Heat, Chicago Transit Authority, James Cotton Blues Band, Janis Joplin, B. B. King, Herbie Mann, Hotary Connection, Sam & Dave, Led Zeppelin, Delaney & Bonnie & Friends, Incredible String Band, Johnny Winter, Nazz, Sly & The Family Stone, Spirit, Sweetwater, Ten Years after, Freddie King and Tony Joe White.

Promoters say this festival will not be like that at White Lake, N. Y., where crowds crammed the festival grounds.

Unlike White Lake, the grounds at this small town about 15 miles north of Dallas, are on a major interstate highway.

Gary Buckner, one of the promoters, said about 20,000 persons had bought tickets Friday. He estimates between 65,000 and 100,000 will attend but facilities are prepared for 125,000.

Large groups of long-haired young people started arriving Monday in the camp grounds which surround a large lake, Garza-Little Elm Reservoir, near the festival grounds.

Usually over the Labor Day weekend thousands of persons flock to the federal camp grounds around the lake but park rangers say with hundreds of acres of parkland available they see no crowding problems.

Highway Patrol Capt. W. J. White said he is reducing coverage over his 12-county district during the Labor Day weekend to put one-third of his force at Lewisville.

"We have a responsibility on these long holiday weekends to keep the drinks off the highways to save lives. We're going to stretch us pretty thin to cover the district and this festival," he said.

Groups Grooved At Pop Festival

B B King, a veteran of the concert circuit delivered a lively show each night of the Pop-In. He told the crowd that he was honored and flattered to have been asked to appear all three nights, something he had never been signed to do before, and his gratitude was evident in his act. King is obviously a perfect

Early Tuesday morning, Sly & the Family Stone ended a truly super Festival. It took the stage crew a full hour merely to ready

FILMED IN DALLAS IN COLOR



For us "everyday people" "Higher" well could have been the theme of the first annual Texas International Pop Fest.

is "Thank a volunteer" on the par. of the first Festival staff letter. Day weekend 1988 will not have the impression.

UNDERGROUND MOVIES
Not Suitable for Young Persons
Box Office Open 10 A.M.
SOUND FEATURE THIS WEEK!
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plus
"PARK OF PLEASURE"
CINNE ARTS THEATER
1727 So. Broadway 426-6498
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211 NORTH PARKWAY BLVD
Hard Open 2nd Bay Week!
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"TRUE GRAY"
John Wayne - John Campbell
Kim Darby - Jo Coker

Buena Vista
NORTH-SIDE PLAZA BAYVIEW BLVD
Open 4:30 - Sun. 7:30-9:45
"THE MALIBU RIVER"
Renee & Martin - Cole

Open 7:00—to Close
Fast 7:25-7:00

"TRUE GRIT"
John Wayne—Glenn Campbell
and Kim Darby

REX 125 TIME OPEN 11:30
\$25 West 148th Street NOON

11:30 PM 11:30 P.M. Complex Welcome
12:30 P.M. 12:30 P.M. For Young Persons
Don't Miss All Ends Thursday

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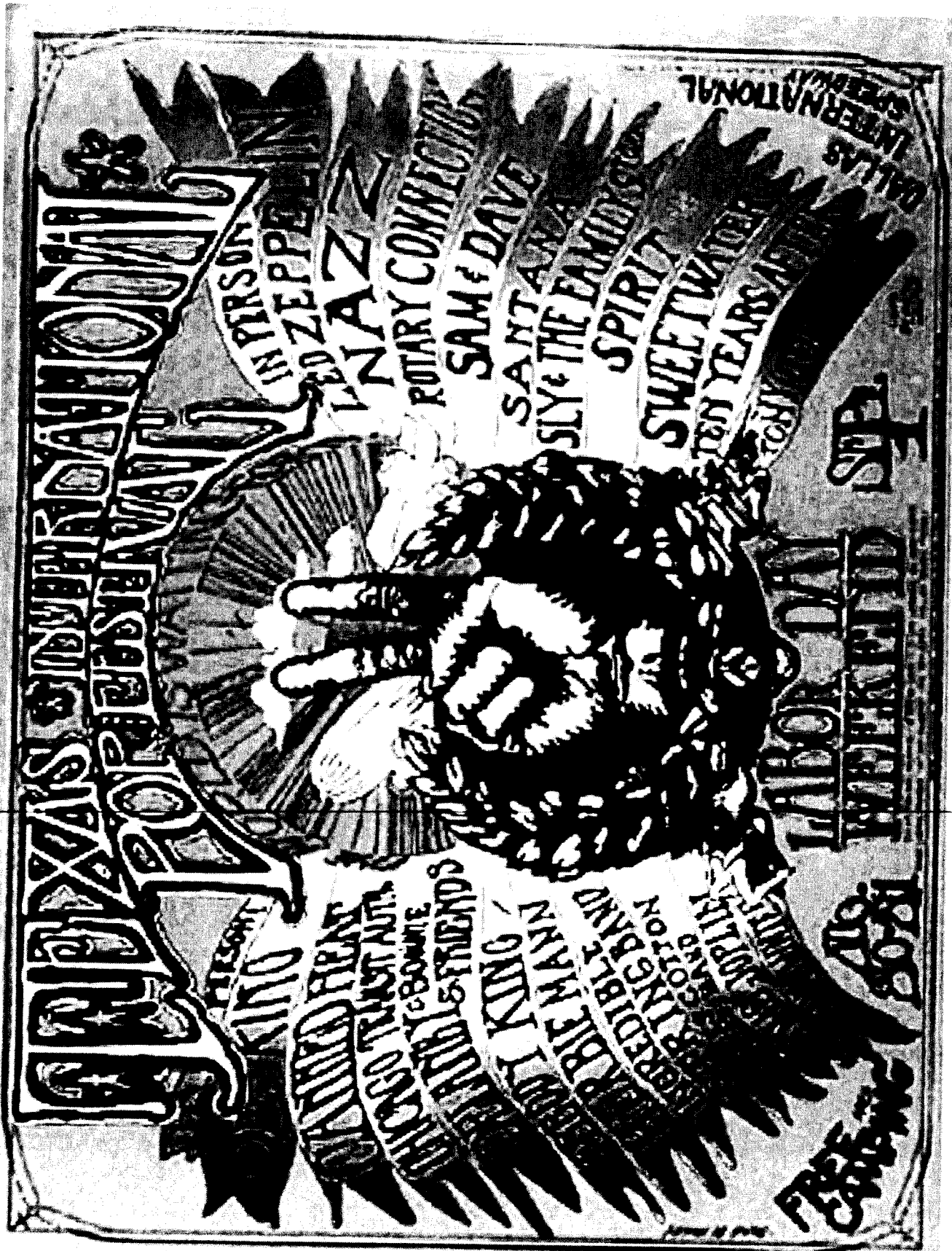
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Presents
TEXAS INTERNATIONAL POP FESTIVAL


\$6.00 Advance
\$7.00 at Gate
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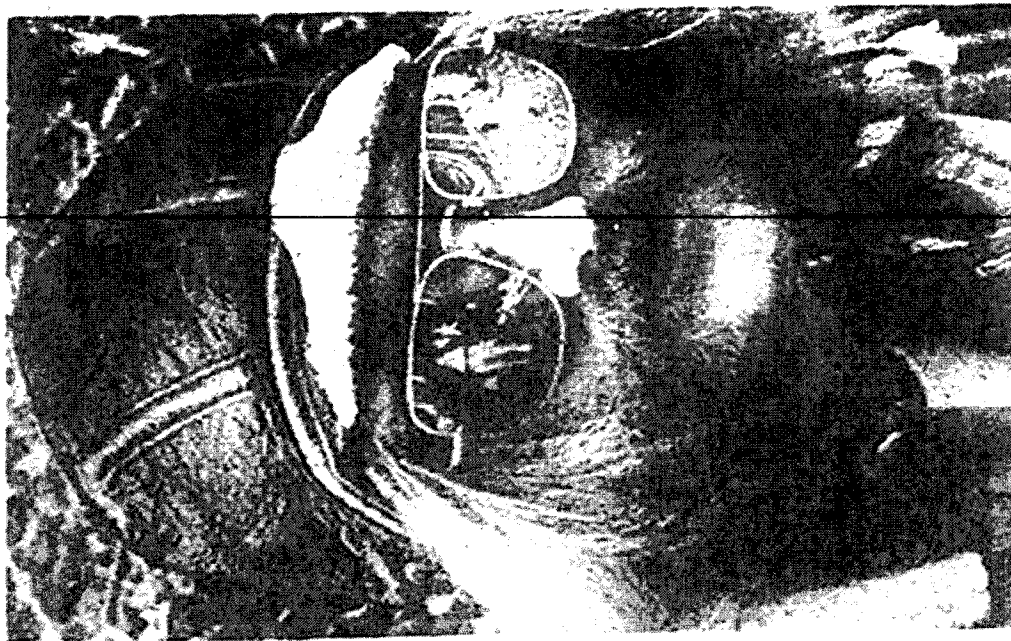
319-6
319-00006



TEXAS INTERNATIONAL POP FESTIVAL 1969

Tues., Sept. 2, 1969

Peaceful



—Associated Press Wire Photo
STAR-RED EYED FAN—Oblivious to the 90-plus-degree heat, a furry-capped fan gets an eyeful while making the scene at the Texas International Pop Festival in Lewisville, Tex., Sunday.

Tex. Rock Festival

By JEFF MILLER

The Press-Chicago Daily News

Lewisville, Tex.—Texas' contribution to the Labor Day weekend rash of rock festivals was the Texas International Pop Festival, which finished a three-day run here yesterday at this town of 10,000 about 20 miles north of Dallas.

Interpop Superfest, Inc., and Showco, Inc., producers of the show, estimated attendance at almost 200,000. Jants Joplin, Johnny Winter, Led Zeppelin, Canned Heat and the Chicago Transit Authority were the headliners of the festival. But like the recent Woodstock festival, the biggest show happened offstage.

MANY of the festival-goers spent the weekend at the garza-little Elm Reservoir campground maintained by the U. S. Corps of Engineers about five miles north of the festival site at Texas International Speedway.

Early arrivals, having read the stories in the national press on Woodstock, wasted no time going swimming in the nude and breaking out the drugs. By Sunday afternoon, one could very well, as it was said about Woodstock, "get stoned just sitting there."

Police were lenient on drug usage at the campground and the festival site, even though

usage of marijuana and hard-drugs was open. Lewisville city police, augmented to 100 by reserves and off-duty Dallas officers, confined most of their activity to handling traffic, which grew heavy but unmanageable. Festival promoters had advertised parking places for 40,000 cars on the speedway grounds.

POLICING of the festival site and the campground was provided by the festival's own hippie security force, called the "family." Girls in bikinis with red cross armbands took youths suffering bad drug trips to the "trip tent" maintained by the Hog Farm, a New Mexico hippie commune which performed a similar function at Woodstock.

The Hog Farm also ran the free kitchen at the campground where those who couldn't raise the \$6 for a festival ticket could get a meal. The food was served at the bandstand popular with the festival.

Page 36—MELODY MAKER, February 7, 1970

NEWS EXTRA

*
LED ZEPPELIN vocalist Robert Plant was hurt in a road crash on Saturday, returning from Mothers Club, Birmingham, where he had been to see Spirit.

A mini van and his Jaguar collided and both cars were written off. Plant was taken to Kidderminster Hospital with a badly cut face and smashed teeth, but he discharged himself on Monday, and is spending this week convalescing at home. He hopes to be fit for Zeppelin's concert at the Usher Hall, Edinburgh on Saturday.

*

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 321
DATE _____ IDEN.
DATE _____ EVID.
BY _____
Deputy Clerk
AO-385

EXHIBIT	<u>321</u>
WIT:	<u>Ferguson</u>
DATE:	<u>1-13-16</u>
DAYNA HESTER, CSR 9970	

D000146

321-00001



CASE NO. 15-cv-3462-RGK-AGR
 Michael Skidmore, Trustee for the
 Randy Craig Wolfe Trust
VS. Led Zeppelin *et al.*
PLAINTIFF'S EXHIBIT 373
DATE _____ **IDEN.**
DATE _____ **EVID.**
BY _____
 Deputy Clerk
 AQ-886

Stereo



SPIRIT

MARK ANDES—BASS & VOCALS
 CASSIDY—DRUMS & PERCUSSION
 RANDY CALIFORNIA—GUITARS
 JOHN LOCKE—KEYBOARD
 JAY FERGUSON—VOCAL & PERCUSSION

SIDE 1

FRESH-GARBAGE/Ferguson
 UNCLE JACK/Ferguson
 MECHANICAL WORLD/Andes & Ferguson
 TAURUS/California
 GIRL IN YOUR EYE/Ferguson
 STRAIGHT ARROW/Ferguson

SIDE 2

TOPANGA WINDOWS/Ferguson
 GRAMOPHONE MAN/Ferguson, Locke,
 California, Andes & Cassidy
 WATER WOMAN/Ferguson
 THE GREAT CANYON FIRE
 IN GENERAL/Ferguson
 ELIJAH/Locke

Producer: Lou Adler
 Strings & Horns Arranged By Marty Paich
 Engineers: Eirik Wangberg, Armin Steiner
 & Mike Leitz
 Album Design: Corporate Head
 Art Director: Tom Wilkes
 Cover Photo: Guy Wehster
 Back Cover Photo: Jay Thompson
 Assisted By Terry Clements/Marshall Blonstein/Doug Wallack

EXHIBIT
 373

L. Mueller
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500-1



Chromatic line**Dido's Lament** (six chromatic pitches)

A G# G F# F  → A

Taurus (five chromatic pitches)

A G# G F# F D A

Stairway (five chromatic pitches)

A G# G F# F G A

Both Taurus and Stairway use a minor chromatic descending bass line through first 5 pitches and return to the tonic (A minor) without passing through E, which is the the typical cadence.

"Tonic" is the musicological term for the central tone or pitch of the *key*.

Both Taurus and Stairway are in the key of A minor, so the "tonic" is A.

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 100 500
DATE _____ **IDEN.**
DATE _____ **EVID.**
BY _____
 Deputy Clerk
 AO-388

502-1

Harmony ("chords")

Taurus	Amin	Amin/G# (G# ⁺)	Amin/G (C/G)	D ⁷ /F#	F5	D5 A5
Stairway	Amin	Amin/G# (G# ⁺)	Amin/G (C/G)	D/F#	Fmaj7	G A

Bass line and chords have durations of two beats for each of the first four pitches (A, G#, G, F#) and harmonies and four beats for the fifth (F) before returning (cadencing) to A minor in the the fourth measure.

The chords, as can be seen above, are almost identical.

Ferrara Harmony Comparison
Report 2/10/16 Attachment B p. 3

	<u>1st measure</u>		<u>2nd measure</u>	
"Taurus" D.C.:	Am	G#+	C/G	F#7
"Stairway":	Am	G#+	C/G	D/F#
	<u>3rd measure</u>		<u>4th measure</u>	
"Taurus" D.C.:	(F in bass but no chord)		(D in bass, no chord) A5	
"Stairway":	Fmaj7		G/B Am	

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
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VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 503

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DATE _____ EVID.

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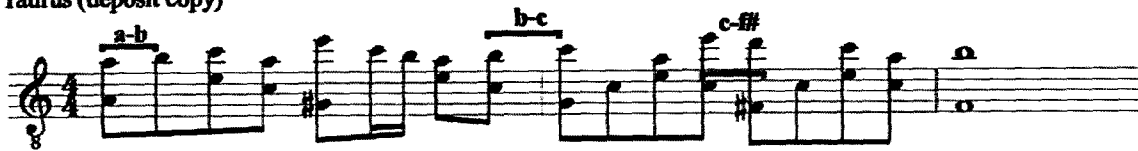
Deputy Clerk

AO-886

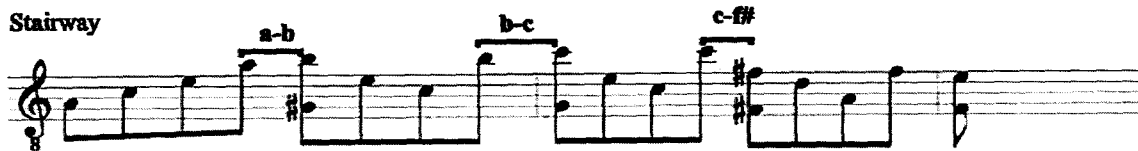
503-0001

Example 6 Ferrara's "most creative and memorable" part of "Stairway" melody also found in "Taurus"

Taurus (deposit copy)



Stairway



CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin *et al.*

PLAINTIFF'S EXHIBIT 506

DATE _____ IDEN.

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AO-308

Deputy Clerk

506-0001

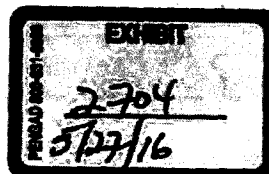
TAURUS

by RANDY EU 35222

CALIFORNIA

Handwritten musical score for guitar, featuring two systems of staves. The first system includes circled notes with handwritten labels: "a-b", "b-c", and "C-sharp". The second system includes a "Da Capo" instruction and a "CODA" section. The score is written in treble and bass clefs with various musical notations including notes, rests, and accidentals.













HOLLENBECK MUSIC CO
(C) 1967



D040443

508-0001

Arpeggios (broken chords) and melodies in Stairway and Taurus

MEASURE 1								MEASURE 2								
BEAT	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+
TAURUS			C	A	E	C/B	A				A	E	D		C	A
	A		E	C	G#		E	C	G	C	E			C	E	C
STAIR- WAY		C	E			E	C			E	C			D	A	F#
	A				G#				G				F#			

Arpeggios or chord tones are highlighted in yellow

Melodic two-note sets or pairs from Stairway that are also present in Taurus highlighted in [REDACTED]

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 509

DATE _____ IDENT.

DATE _____ EVID.

BY _____

Deputy Clerk

AO-888

Pitch inventory 1st measure

"Taurus" 14 pitches total

pitch occurrences¹ %

A	3	21.5
B	4	28.5
C	3	21.5
E	3	21.5
G#	1	7

"Stairway" 9 pitches total

pitch occurrences %

A	2	22
B	2	22
C	2	22
E	2	22
G#	1	11

Pitch inventory 2nd measure

"Taurus" 14 pitches total

pitch occurrences² %

C	6	43
E	3	21.5
A	2	14
D	1	7
G	1	7
F#	1	7

STH 9 pitches total

pitch occurrences %³

C	3	33
E	1	11
A	1	11
D	1	11
G	1	11
F#	2	22

¹ Two A's are played simultaneously on the first beat of "Taurus"

² Two F#'s are played simultaneously on the third beat of the second measure of "Stairway."

³ Because of rounding to nearest half percent, percentages may not total exactly 100.



British musician Carmassi and other rock group members after their performance in Milton Keynes, England, circa 1980s (L-R)

January 01, 1980 |

535-0001

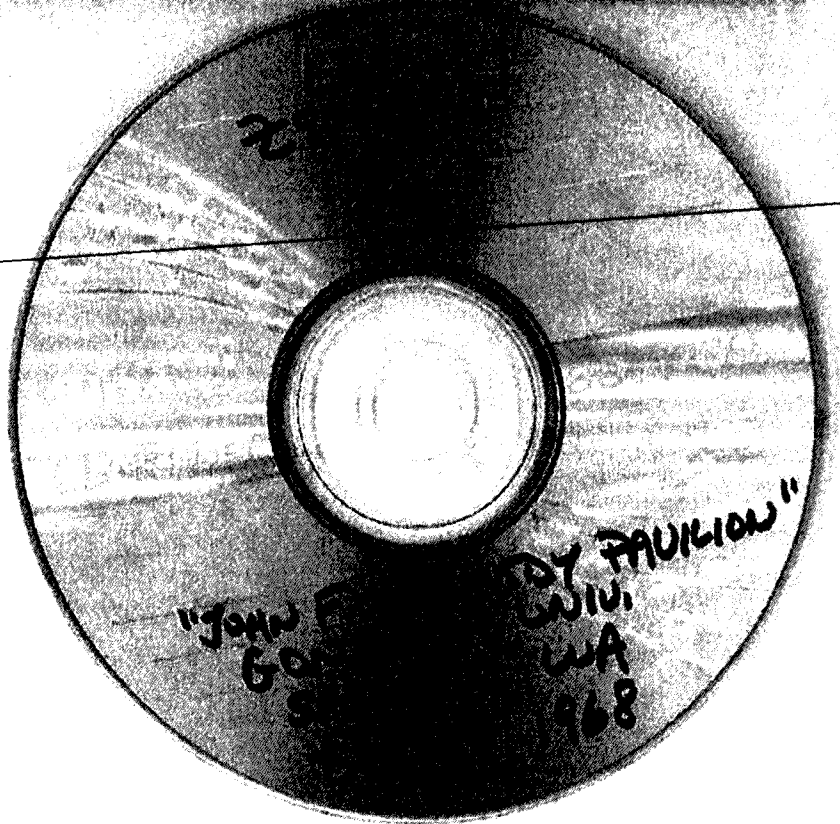
Artist: Led Zeppelin

Date: 1968-12-30

Venue: Gonzaga University, Kennedy Pavillion

Location: Spokane, Washington U.S.A.

- 01. The Train Kept A Rollin'**
- 02. I Can't Quit You**
- 03. As Long As I Have You w/ Fresh Garbage**
- 04. Dazed and Confused**
- 05. White Summer**
- 06. How Many More Times**
- 07. Pat's Delight**



544V

HANSON PERFORMING STAIRWAY

525V

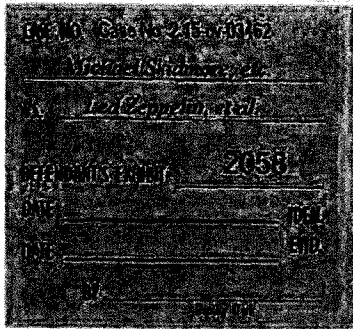
HANSON PERFORMING TAURUS DEPOSIT COPY

527V

TAURUS DEPOSIT COPY BASS CLEF

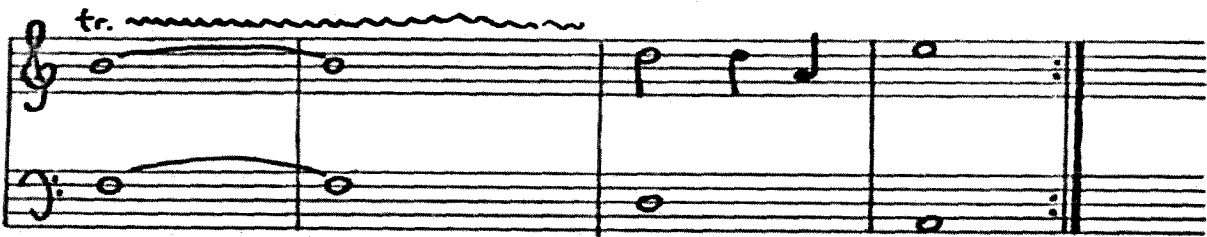
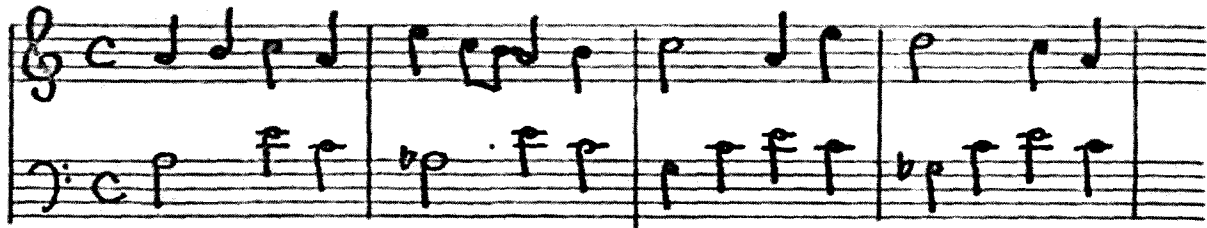
527X

**COMPARISON - TAURUS BASS CLEF PLAYED
WITH STH BY HANSON**



TAURUS

by RANDY EU 35222
CALIFORNIA



HOLLENBECK MUSIC CO
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D040443

TAURUS



HOLLENBECK MUSIC CO
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CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 2704

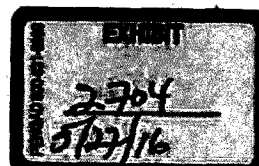
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AO-388

Deputy Clerk



D040443

2704-0001

Case 2:15-cv-03462-RGK-AGR Document 97-6 Filed 02/25/16 Page 19 of 209 Page ID
#1108

3. The four-measure chord progression in "Taurus" (identified in Musical Example 1 by chord symbols placed above the measure times in Section A1 and iterated one time in Section A2. progression in "Stairway" is also identified by chord symbols measures in Musical Example 1, and is iterated two time times in Verse 1, and one time in the Interlude. Starting four-measure chord progression in "Stairway", the additional notes that alter the harmony as compared with the first it acoustic guitar alone through measure 3.

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
2705
PLAINTIFF'S EXHIBIT
DATE _____ IDEN.
DATE _____ EVID.
BY _____
Deputy Clerk

MUSICAL EXAMPLE 1

Four-measure chord progressions

Top two lines = Section A in "Taurus" with note values halved

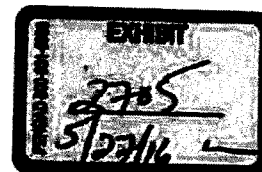
Lower two lines = Measures 1-4 in "Stairway"

Handwritten notes: "Taurus" Deposit Copy, STH

4. The four-measure chord progressions in "Taurus" and "Stairway" are charted immediately below.² Notably, the chord progression in the second half of the

² Chord symbols without a slash ("/") after a letter are in "root" position in which the name of the chord is the lowest note. (The lowest note of a chord is sometimes termed the "bass" note although this does not have to actually be played on a bass.) Chords symbols with a slash ("/") are not in "root" position. Instead, the lowest note is the note

EXHIBIT 1
23



2

2705-0001

STAIRWAY TO HEAVEN

Words and Music by
JIMMY PAGE
ROBERT PLANT

Eu 301137

JAN 20 1972

There's a la - dy who's sure--- all that glit-ters is gold--- and she's
buy - ing a STAIR- WAY TO HEAV - EN --- And when she
gets there she knows--- if the stores are all closed--- with a
word she can get what she came for ---
Ooh --- ooh --- and she's
buy - ing a STAIR - WAY TO HEAV - EN. --- There's a
sign on the wall--- but she wants to be sure--- 'cause you
know some-times words have two mean - ings --- In a
tree by the brook--- there's a song - bird who sings--- some-times
all of our thoughts are mis - giv - en. ---



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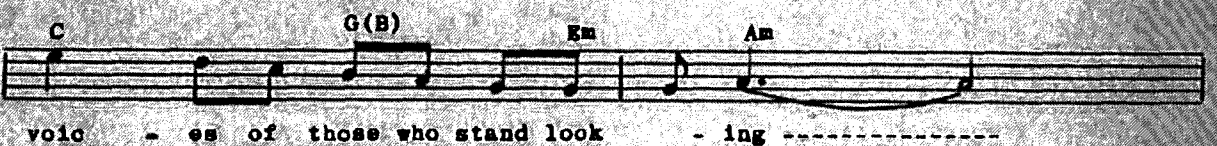
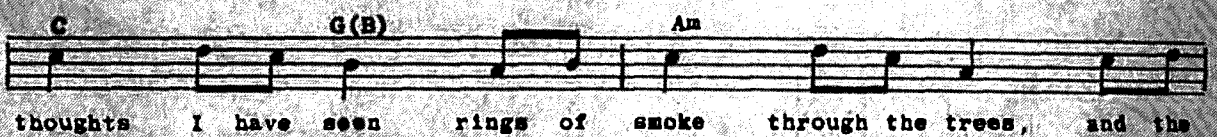
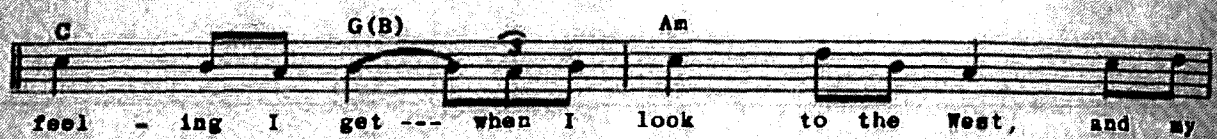
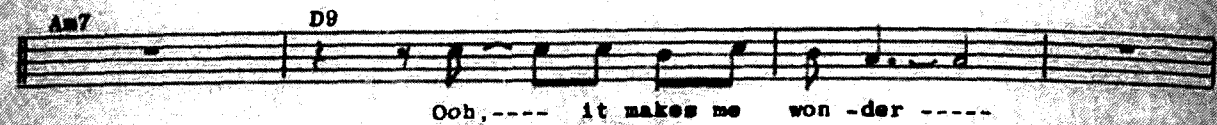
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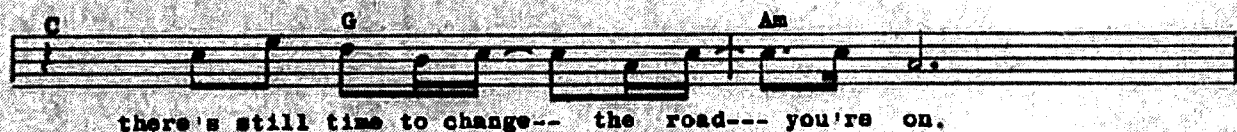
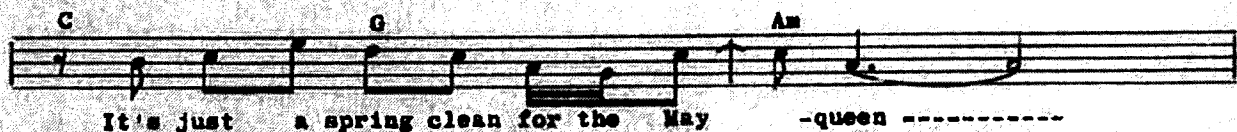
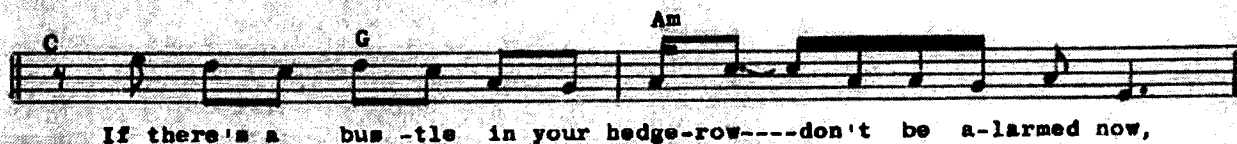
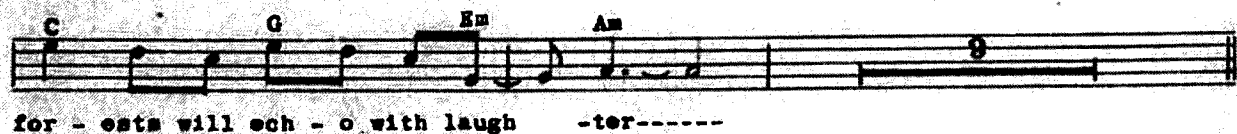
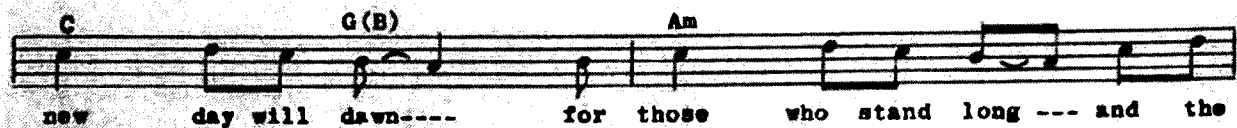
2708-0001

EXHIBIT

2708
1/12/75

PD 56287 000-531-4889





your stair-way lies on the whis - per - ing wind-----

And as we wind--- on down the road -----

Our sha - dow tall - er than--- our soul -----

There walks a la - dy we all know -----

Who shines white light and wants to show -----

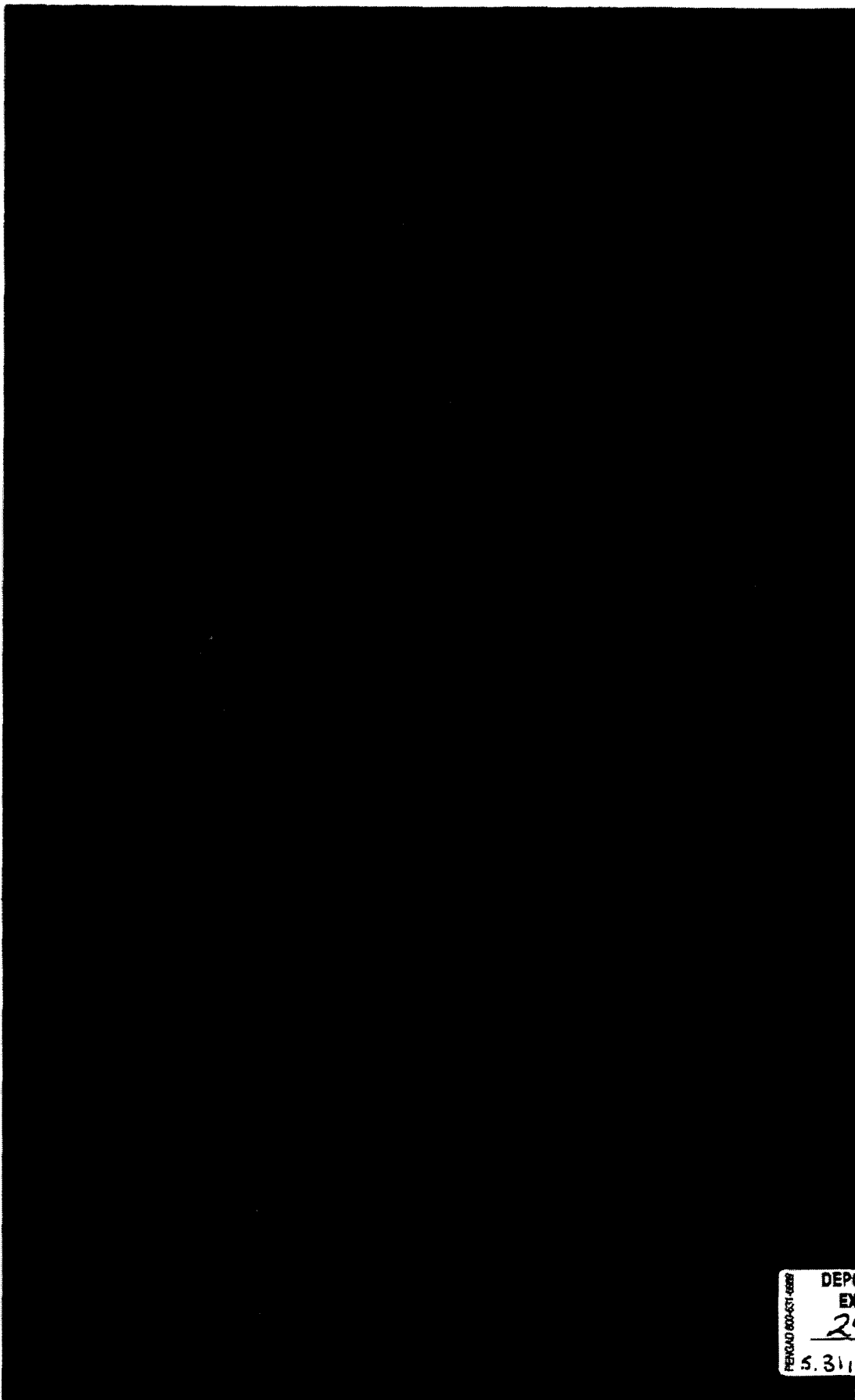
How ev - 'ry-thing still turns to gold -----

And if you lis - ten ver - y hard -----

The tune will come to you at last

When all are one and one is all -----

To be a rock and not to roll, -----



DEPOSITION
EXHIBIT
2951
5.31.16 AW

2951-0001



RICHMOND, VA.
NEWS-LEADER
— D. 125,938 —
RICHMOND METROPOLITAN AREA

JUN 7 1969

Blending of Talent

Led Zeppelin: Split-Group Product

By MIKE GORMLEY

NEW YORK — In this super star, super group era, in this world of rock where tensions and temperaments run high (as one can get them), the mergings of various and famed artists, musicians and composers are now as frequent as their splits. Led Zeppelin, born last year, is a case in point.

The group was a blending of talent with the highest ratings in pop. Jimmy Page has been a Yardbird, a studio back-up man for the likes of Mick Jagger and Keith Richards, the Kinks, Donovan and others. He had had experience in production, doing an lp with Eric Clapton before Cream. That was "Witch Doctor" and "Telephone Blues," two of the finest tracks ever recorded in England.

John Paul Jones had been an arranger with Jet Harris and Tony Meehan, also for Donovan's "Mellow Yellow," "Sunshine Superman," and "Hurdy Gurdy Man," the Stones' "She's a Rainbow," and two tracks on "Their Satanic Majesties' Request."

John Bonham had drummed for Tim Rose on "Hey Joe," some of the greatest drumming ever.

Lead vocalist Robert Plant is one of the strongest singers around. Led Zeppelin's publicity claims, "His voice is so powerful that when the speakers broke down in Sweden, you could still hear his voice in the back of the auditorium over the entire group." It can be believed.

BASICALLY HARD ROCK

Led Zeppelin had a lot going for them. It paid off very quickly. The group is currently one of the hottest bands on the circuits.

"We are basically a hard rock group," said Jimmy Page, lead guitarist. "Rock is refreshing and exciting. I've always been a rock musician. I can't really play anything else. When rock is on you can't pull away from it."

"We'd only been together three weeks when we recorded the album," Page went on. Led Zeppelin's first lp is full of that hard-driving sound that's wowing concert audiences.

"Actually, our stage show consists of about 50 per cent of the tunes on the album," said Page. "We are in the middle of recording a new one which will be different, but still basically rock. We are doing the same thing with this album: going into the studio and jamming until we come up with what we like. We have three or four tracks done now."

'KIND OF FUNNY'

Page reflected on Zeppelin's success. "It's kind of funny. On

our first tour around, we played second fiddle to other groups. Last time we were the second group and Spirit was the third. Now we've each gone up one notch." On the current tour, Spirit has second billing.

Page admitted to liking American audiences better than British. "North American audiences are much more appreciative of what you are trying to do. Clubs are better to play because it is easier to get across to your audiences, but if you can make a concert work, then, of course, you get to more people at one time."

Page feels British audiences are becoming more aware. "There are a few certain places in England where you'd find people who realize what is going on musically. But the clubs are small so there aren't that many people really aware."

MANY 'EX' PLAYERS

I asked him about the Yardbirds' break-up, one of the first major rock splits, perhaps a trend-setter. Eric Clapton fell away, followed by Jeff Beck, Page remaining for a while, then the whole band ended. "I didn't really want the break-up," Page recalled. "But the others just didn't want to continue recording or anything under the name of the Yardbirds."

The rock scene is now peppered with ex-Yardbirds, ex-Cream, ex-Buffalo Springfield and ex-almost-every-other-group-on-the-charts. They seem almost propelled in their willingness to form new associations and the comings and goings of rock groups and their personnel is often dizzying. Some feel that many artists are getting sick of the whole scene and don't care what they do. Some predict that, like jazz of another era, people will get bored and turn to other forms of music.

Page doesn't think that will happen.

"You see, people couldn't really relate to jazz. It was nice to listen to or sometimes dance to, but after a while, everything had been heard. People can relate to rock mainly because of the words. Jazz didn't really have words. People can listen to what is being said now."

Led Zeppelin is easy to relate to. Though inventive musically, the band sticks to basic, bluesy

rock with understandable, universalistic lyrics. What keeps all the elements together is Led Zeppelin's power, a force of control over all their music.

This is the excitement in rock Page was talking about, and it's a big part of Led Zeppelin's sound.

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SPLIT PRODUCT BAND LED ZEPPELIN SCORES

Pop Scene Photo

D000158
100000-00158

100165A

100165A

ZIGZAG INTERVIEW ABOUT BRON-YR-AUR

100164A

100164A

BBC ARMS OF ATLAS INTERVIEW WITH
PAGE, PLANT, AND JONES

Summary Judgment Audio Exhibits 6 – 47

Please see DVD Enclosed in Binder Pocket and Submitted to Court

SUMMARY JUDGMENT - AUDIO EXHIBITS

Audio Exhibit 6:

Live performance of Led Zeppelin playing Fresh Garbage 1-10-1969

AUDIO EXHIBITS - COMPARISON AUDIO

Audio Exhibit 7:

Stairway to Heaven (0 seconds – 25 seconds)

Audio Exhibit 8:

Taurus (45 seconds – 1 minute, 13 seconds)

Audio Exhibit 9:

8 measures of Stairway from note 1 of the acoustic guitar, repeated multiple times

Audio Exhibit 10:

8 Measures of Taurus from note 1 of the acoustic guitar, repeated multiple times

Audio Exhibit 11:

8 measures of Stairway and Taurus played together from note 1 of the acoustic guitar, repeated multiple times

AUDIO EXHIBITS - RE-RECORDING OF STAIRWAY TO HEAVEN

Audio Exhibit 12: Acoustic Guitar

Audio Exhibit 13: Bass

Audio Exhibit 14: Drums

Audio Exhibit 15: Electric 12 Strings

Audio Exhibit 16: Electric Piano

Audio Exhibit 17: End Guitar

Audio Exhibit 18: Les Pauls

Audio Exhibit 19: Recorders

Audio Exhibit 20: Slide

Audio Exhibit 21: Solo

AUDIO EXHIBITS - RE-RECORDING OF TAURUS

Audio Exhibit 22: Acoustic Guitar

Audio Exhibit 23: Cello 1

Audio Exhibit 24: Cello 2

Audio Exhibit 25: Cymbal

Audio Exhibit 26: Flute

Audio Exhibit 27: Harpsichord

Audio Exhibit 28: String Bass

Audio Exhibit 29: Viola

Audio Exhibit 30: Violins

Summary Judgment Audio Exhibits 6 – 47

Please see DVD Enclosed in Binder Pocket and Submitted to Court

AUDIO EXHIBITS – ALEXANDER STEWART

Audio Exhibit 31: (Previously: Audio Exhibit A)
“Stairway to Heaven” (album)

Audio Exhibit 32: (Previously: Audio Exhibit B)
“Taurus” (album)

Audio Exhibit 33: (Previously: Audio Exhibit E)
Taurus Live at Ash Grove (7/10/1967)

Audio Exhibit 34: (Previously: Audio Exhibit C)
Taurus Live at Ash Grove (7/31/1967)

Audio Exhibit 35: (Previously: Audio Exhibit D)
Taurus Live at Ash Grove (8/8/1967)

Audio Exhibit 36: (Previously: Audio Exhibit H)
Taurus Demo Recording (8/1967)

Audio Exhibit 37: (Previously: Audio Exhibit F)
Taurus Live at Kaleidoscope (4/5/1968)

Audio Exhibit 38: (Previously: Audio Exhibit G)
Taurus Live at The Time Coast

Audio Exhibit 39: (Previously: Audio Exhibit H)
Taurus Live at Acoustic (1996)

Audio Exhibit 40: (Previously: Audio Exhibit J)
Combination – Acoustic Taurus Synced to STH SR – Part A, played over Master SR of STH

Audio Exhibit 41: (Previously: Audio Exhibit K)
Acoustic Taurus Synced to Master SR of STH – Part A

Audio Exhibit 42: (Previously: Audio Exhibit L)
Stairway Acoustic – Part A:

Audio Exhibit 43: (Previously: Audio Exhibit M)
Taurus Acoustic – Part A:

Audio Exhibit 44: (Previously: Audio Exhibit N)
Combination – Acoustic Taurus Synced to Master SR of STH (Part A), played over Acoustic Stairway (Part A)

AUDIO EXHIBITS – REBUTTAL OF MATHES

Audio Exhibit 45: Mathes Audio Exhibit Tempo Matched - Stairway

Audio Exhibit 46: Mathes Audio Exhibit Tempo Matched - Taurus

Audio Exhibit 47: Mathes Audio Exhibit Tempo Matched - STH & Taurus

LIST OF EXHIBITS AND WITNESSES

Case Number	CV 15-3462 RGK (JGR)					Title	SKIDMORE v. LED ZEPPELIN, et al		
Judge	R. GARY KLAUSNER								
Dates of Trial or Hearing	JUN 14 2016; 06.15.16; 06.16.16; 06.17.16; 06.21.16; 06.22.16								
Court Reporters or Tape No.	06.23.16								
Deputy Clerks	SHARON L WILLIAMS, AIEL HUERTA, PAUL CONGCO								
Attorney(s) for Plaintiff(s) / Petitioner(s)					Attorney(s) for Defendant(s) / Respondent(s)				
FRANCIS MALOFIY					PETER ANDERSON				
GLEN KULK					HELENE FREEMAN				
Plaintiff(s) or Petitioner(s)			Defendant(s) or Respondent(s)			EXHIBIT DESCRIPTION / WITNESS		Called By	
Ex. No.	Id.	Ev.	Ex. No.	Id.	Ev.				
						JANET WOLFE JUN 14 2016		P	
						JAY FERGUSON JUN 14 2016		P	
			312	6/14/16	6/14/16	SPIRIT CD			
			320	6/14/16	NO	SPIRIT POSTER			
			6A	JUN 22 2016		AUDIO FRESH GARBAGE			
306	✓	✓				POSTER FOLK ROCK FESTIVAL			
313	✓	✓				REAL BROOVY ARTICLE			
314	✓	✓				ARTICLE-ATLANTA POP FEST.			
318	✓	✓				SEATTLE POP FESTIVAL			
319	✓	✓				TEXAS POP FESTIVAL			
320	✓	✓				SPIRIT POSTER			
321	✓	✓				CRASH ARTICLE			
316	✓	✓				SEATTLE POP FESTIVAL			
						MICHAEL WARE (VIDEO)		II	
			2960	✓	✓	MOTHERS CLUB ARTISTS			
			2966	✓	✓	WEBSITE POST			
			2964	✓	✓	WARE E-MAIL			
2961	JUN 22 2016					SPIRIT POSTER			
2962						BILLBOARD CHARTS			
2963						BILLBOARD CHARTS			
						MARK ANDERSON		II	

LIST OF EXHIBITS AND WITNESS - CONTINUED

Case No. LV 16-3462

Title: SKIBMORE V.

LEB
KEPPELIN ET AL

Plaintiff(s)			Defendant(s)			Exhibit Description / Witness	Called By
Ex. #	Id.	Ev.	Ex. #	Id.	Ev.		
532V	✓	NO				TAURUS CLIP	
524V	✓	NO	JUN 22 2016			STAIRWAY TO HEAVEN CLIP	
525V	✓	✓				TAURUS DEPOSIT	
535V	✓	✓				PHOTO ANGES/PLANT	
2060	—	NO				SUPERIOR COURT ORDER	
2058	✓	✓				TAURUS DEPOSIT COPY	
352	✓	✓				SPIRIT SET LISTS	
21141	✓	✓				SPIRIT SONG LIST	
						BRUCE PATES	II
						JAMES PATRICK PAGE	II
373	✓	✓				SPIRIT ALBUM	
157	✓	✓				ZIGZAG INTERVIEW	
255A	✓	✓				SPIRIT'S FRESH BARBAGE	
100158	✓	✓				NEWSPAPER ARTICLE	
20234	✓	✓				AUDIO	
39A	✓	NO				AUDIO-TAURUS LIVE	
2708	✓	✓				STAIRWAY DEPOSIT COPY	
434243	✓	✓				FINANCIAL DOCUMENTS (03/2015)	
						Pgs 6039245; 6039247; 6039289 6039321	
100164	✓	NO	JUN 22 2016			AUDIO STAIRWAY TO HEAVEN	
						LARRY KNIGHT	II
						KEVIN HANSON	II
524V	✓	NO	JUN 22 2016			AUDIO/VIDEO	
532V	✓	NO				AUDIO/VIDEO	
527V	✓	✓				AUDIO/VIDEO	
						ALEXANDER STEWART	II
5081	✓	✓				LEAD SHEETS - PART A PG. 1	

UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA

LIST OF EXHIBITS AND WITNESS - CONTINUED

Case No. CV 16-3462-RGK (AGP) Title: SKIDMORE V. LEZZEPPELIN ET AL

Plaintiff(s)			Defendant(s)			Exhibit Description / Witness	Called By
Ex. #	Id.	Ev.	Ex. #	Id.	Ev.		
500-1	✓	NO				CHROMATIC LINE	
501-1	✓	✓				CHROMATIC LINE PRIOR ART PG.1	
503-1	✓	✓				HARMONY PG.1	
502-1	✓	✓				HARMONY PG.1	
506-1	✓	✓				NOTE PAIRINGS - PG.1	
2704	✓	✓				TAURUS DEPOSIT COPY (FERRARA)	
509-1	✓	✓				TAURUS/STAIRWAY PITCH COLLECTIONS	
511-1	✓	✓				TAURUS/STAIRWAY PITCH INVENTORY	
						MICHAEL SKIDMORE	TT
460-0001	✓	✓				STIPULATION FOR ORDER	
3031-0006	✓	✓				RENEWAL REGISTRATION	
2070	✓	✓				AGREEMENT	
461	✓	✓				TRUST	
462	✓	✓				AMENDMENT TO TRUST	
463	✓	✓				2ND AMENDMENT TO TRUST	
464	✓	✓				3RD AMENDMENT TO TRUST	
465	✓	✓				4TH AMENDMENT TO TRUST	
						MICHAEL EINHORN	TT
1XX	✓	✓				LELONA SALE REVENUES	
						LAWRENCE FERRARA	Δ
2092	✓	✓				FERRARA INITIAL REPORT	
2406	✓	✓				REVISED REPORT FERRARA	
61A	✓	✓				AUDIO OF TAURUS DEPOSIT COPY	
2704	✓	✓				AUDIO TAURUS DEPOSIT COPY	
2706	✓	✓				MUSICAL EXAMPLE (AUDIO)	
						JOHN PAUL JONES	Δ
638	✓	✓				GONZALEZ CONCERT	

LIST OF EXHIBITS AND WITNESS - CONTINUEDCase No. **CV 16-03462**Title: **SKIDMORE V. LE & ZEPPELIN ET AL**

Plaintiff(s)			Defendant(s)			Exhibit Description / Witness	Called By
Ex. #	Id.	Ev.	Ex. #	Id.	Ev.		
						ROB MATHES	Δ
			51A	✓	✓	AUDIO TAURUS DEPOSIT COPY	
			61A	✓	✓		
			2961	✓	✓	MATHES AUDIO TO LATCH & SHAB	
			2962	✓	✓	AUDIO TAURUS DEPOSIT TO LATCH & SHAB	
			2963	✓	NO	STRUCTURE REPORT	
			2014	✓	✓	CERTIFIED REGISTRATION	
			2060	✓	NO		
						TIM GARDNER	Δ
PAGES FROM EXHIBIT 2041			439256	✓	NO	PAGES FROM FINANCIAL STMT	
			439259	✓	NO	PAGES FROM FINANCIAL STMT	
			439266	✓	NO	PAGES FROM FINANCIAL STMT	
						DAVID WOIWADY	Δ
			2412	✓	✓	PROFIT/LOSS STMT	
						BERNARD BLIETZ	Δ
						ROBERT PLANT	Δ
						JAMES PAGE	Δ
			2112	✓	NO	MAY 1969 CHICAGO FLYER	
			2964	✓	✓	TAURUS CERTIFIED REGIST.	
98	✓	✓				NEXI MUSIC EXPRESS ARTICLE	
160A	✓	✓				ZIG ZAG INTERVIEW	
310	✓	NO				SPIRIT CD MAMMOTH GARDENS	
344	✓	NO				CD IMAGE 1ST ATLANTA POP	
6040194	✓	NO	(FROM 4194)				
39A	✓	NO				RECORDING TAURUS LIVE	
32A	✓	NO				RECORDING SPIRIT ALBUM	
2XX	✓	NO				RECORDING COMPARISON VIDEO	

Case No. CV 15-3462 Title: SKIDMORE V. LEH ZEPPOLIN

G-65A (10/97)